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THE

JOLLY FARMERS,

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FOR

HIGH SCHOOLS, AMATEUR CLUBS, ETC.

WORDS AND MUSIC BY

N. B. SARGENT,

AUTHOR OF CANTATAS, "VOICES OF NATURE."
AND "THE FOREST JUBILEE BAND."

SALT LAKE COSTUME CO. N.Y.
Dealers in Masquerade and Theatrical Costumes

NEW YORK
CHAS. H. D. PLAY BOOKS AND MANUSCRIPTS, HAIR GOODS AND MAKE-UP MATERIALS
SALT LAKE CITY, UTAH. CHICAGO
LYON & HEALY

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PREFACE.

The author has attempted only to give incidents in home-life in the country, drawing therefrom some moral lessons of practical worth.

No attempt has been made to portray recklessness in adventure, but rather, cheerfulness in labor.

No sensational love scenes, but the pleasant scenes of a loving home and a peaceful neighborhood.

SYNOPSIS.

SCENE I.

Country farm-house. Time, morning.

Mr. HAPPYWAY, stepping from the door, contemplates the glory of the morning.

SCENE II.

Interior house.

ANNIE, knocking at JOHNNIE'S chamber door, sings the "*Morning Call.*"

SCENE III.

Dining-room.

Family at breakfast.

SCENE IV.

Sitting-room. Time, evening.

The family, servants and neighbors gathered for a social evening.



CHARACTERS.

MR. HAPPYWAY 1st Tenor.	MR. PAT MURPHY 1st Bass.
MR. SAM PITCHER 2nd Tenor.	MR. MOSE RAYKITT 2nd Bass.

Members of the Household.

MRS. HAPPYWAY 1st Soprano.	MISS DUSTIN 1st Alto.
MISS SCRUBBER 2nd Soprano.	MISS BAKER 2nd Alto.
ANNIE The chamber-maid.	

Mr. Happyway's Children.

CHARLEY Aged 10.	ELLA Aged 9.
MAY	Aged 5.

JOHNNIE The fat chore boy.	MR. WORKWELL A neighbor.
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OTHER NEIGHBORS, SERVANTS, ETC.

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JOLLY FARMERS.

—♦—
INTRODUCTION.

Marcato.

The first system of musical notation for the introduction, marked *Marcato*. It consists of two staves, treble and bass clef, in 4/4 time. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. The bass clef accompaniment features a steady eighth-note pattern in the left hand and quarter notes in the right hand.

The second system of musical notation for the introduction, marked *Marcato*. It continues the melody and accompaniment from the first system, ending with a final chord in the treble clef.

allegro.

The third system of musical notation for the introduction, marked *allegro*. The tempo changes to a faster pace. The treble clef features a series of chords moving in a stepwise fashion, while the bass clef provides a rhythmic accompaniment with chords.

The fourth system of musical notation for the introduction, marked *allegro*. It concludes the introduction with a final chord in the treble clef.

allegretto.

Musical notation for the first system of the piece, marked *allegretto.* It consists of a grand staff with a treble and bass clef. The right hand plays a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment.Musical notation for the second system of the piece, continuing the *allegretto.* tempo. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a steady accompaniment.Musical notation for the third system of the piece, marked *allegretto.* This system is characterized by a dense texture of chords in both hands, with a forte (*f*) dynamic marking in the bass clef.Musical notation for the fourth system of the piece, continuing the *allegretto.* tempo. The right hand has a more active melodic line, while the left hand provides a simple accompaniment.

marcato.

Musical notation for the fifth system of the piece, marked *marcato.* The tempo is slower and more accented. The right hand features a melodic line with some chromaticism, while the left hand has a simple accompaniment.Musical notation for the sixth system of the piece, continuing the *marcato.* tempo. The right hand has a melodic line with some chromaticism, while the left hand has a simple accompaniment.

adagio. L. H.

Musical notation for the first system of the 'adagio.' section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and some melodic fragments, while the bass staff provides a steady accompaniment with chords and single notes.

Musical notation for the second system of the 'adagio.' section, continuing the two-staff format from the first system.

Musical notation for the third system of the 'adagio.' section, continuing the two-staff format.

Musical notation for the fourth system of the 'adagio.' section, continuing the two-staff format.

spiritoso.

Musical notation for the fifth system of the 'spiritoso.' section. The tempo has increased, and the music is more rhythmic. The treble staff features more active melodic lines, and the bass staff has a busier accompaniment.

Musical notation for the sixth system of the 'spiritoso.' section, concluding the piece with a final cadence.

adagio. L. H.

First system of musical notation, measures 1-4. The piece begins with a piano introduction in the left hand, featuring a sequence of chords and a melodic line in the right hand.

Second system of musical notation, measures 5-8. The piano introduction continues with similar harmonic textures.

spiritoso.

Third system of musical notation, measures 9-12. The tempo changes to *spiritoso*, and the music becomes more rhythmic and active.

Fourth system of musical notation, measures 13-16. The *spiritoso* section continues with dense chordal accompaniment.

f cres.

dim.

f cres.

dim.

Fifth system of musical notation, measures 17-20. This system features dynamic markings: *f cres.*, *dim.*, *f cres.*, and *dim.*. The music shows a clear crescendo and decrescendo pattern.

rall.

Sixth system of musical notation, measures 21-24. The tempo changes to *rall.* (rallentando). The music concludes with a final chord and a fermata.

(Curtain rises.)

SCENE I.

SCENE I. *Country farm-house. Time, morning.*

- MR. HAPPYWAY (*stepping from the door*). A glorious morning! The sun has just come to wake up the sleeping world. Old earth breathes with new life; and her breath is fragrant with the perfume of young blossoms. She is putting on her fairest robes, and her glittering diamonds. The man who cannot be glad at such a time; whose heart is not full of gratitude and thanksgiving to Him who hath made this world so fair; who does not find his heart swelling with love and adoration,—must be a villain or he has the tooth-ache.
- (*Enter neighbor WORKWELL.*)
- MR. H. (*pleasantly*). Ah! good-morning, neighbor Workwell!
- MR. W. Good-morning, Mr. Happyway! Glad to see you looking so cheerful this morning.
- MR. H. Why should I not be cheerful? What right has a man to be sorrowing here, When his path is smooth and his sky is clear?
What right has a man to go grumbling along
When the world is so full of love and song?
What right to be wearing forever a frown,
When heaven is showering her blessings down?
- MR. W. None, none at all. Yet many do just those things.
- MR. H. Many think their way is rough when it is only their own false steps that make it seem so. Many think their sky is clouded when it is only a blur before their own eyes.
- MR. W. But you don't think a man can always be happy?
- MR. H. Not at all times. There are sorrows so heavy, so heart-wringing, that the strongest wills lie low in the dust for a time. But he that trusts in God and looks to Him for help, will rise above, and triumph over all. But the greater part of the unhappiness of this life is made up of worrying and fretting over little things, the annoyances of every-day life. Some one has said: "There are more that rust out than wear out." There are still more that fret out. I have made one resolve, and I am bound to carry it out in my life if I can. It is this:—That I *will not* go through this life fretting about the ills I cannot avoid, nor go grumbling about my neighbor's faults any more than my own.
- MR. W. My whole heart is with you in that. And here's my hand in pledge. If we could live as neighbors a thousand years, I am *sure* we should live in peace and good will. But I came over this morning to tell you that I had found out at last your secret of success.
- MR. H. My *secret*! I did n't know that I had one. One of the heaviest burdens a man can carry is a secret. They try sometimes to ridicule woman by saying she cannot keep a secret. It is a blessed thing for her if she cannot. Men have too many. Some are loaded down so heavily, it seems to me, they might well cry with Woolsey: "'T is a burden too heavy for a man that hopes for heaven." And you say my secret of *success*? Why, man, there is none! He wins her, who is obedient to the laws of success. Common sense, industry, unrelenting resolve, and trust in God will always win success.
- MR. W. I know that is true; but still there seems to be a great difference in degree. Now my farm is as fertile as yours; I employ as many and as able men as you do; we rise as early, and are up as late at night; work as hard through the day;—yet in the spring your seeds are always in the ground first; in summer your hoeing and haying are always done first; and in autumn your crops are harvested first. And I have the secret of it now. Or if you object to *that* word, then I have the reason for your coming out ahead. I got it from Carlyle, who says: "Give us, oh, give us the man who *sings* at his work! He will do more in the same time, he will do it better, he will persevere longer. One is scarcely sensible of fatigue whilst he marches to music." And Ruskin says: "It may be proved with much certainty that God intends no man to live in this world without working; but it seems to me no less evident that he intends every man to be happy in his work." I believe it, too. You seem to take work as a pleasure, not as a burden. The first sounds that we hear from your house in the morning are musical. In the field we hear you and your men singing at work. At night we are often lulled to sleep by the soothing songs from your house. Henceforth we cry with Carlyle: "Give us, oh, give us the man who sings at his work." I am convinced that music hath charms not only to soothe the savage breast, but to comfort, cheer, and help the civilized man even in his daily work.
- MR. H. You are quite right. Music hath that power. I know it, not because great men have said so, but because I have found it so. Then, neighbor, let us welcome this glorious morning with a merry song. Let us keep a singing spirit, and a merry heart, and an easy conscience through the day; and our labors will be lighter; for burdens cannot be heavy to such a man. (*Loud voice.*) Come, all, and join the chorus.
- (*Enter all.*)

WELCOME THE DAWNING.

Piano introduction in 6/8 time, key of B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

SOP. OR TENOR.

Vocal line for Soprano or Tenor. The melody begins with a whole rest, followed by a series of eighth and quarter notes.

Wel - come the dawn - ing Of this glo - rious

Piano accompaniment for the first vocal line. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords and eighth notes.

Vocal line for Soprano or Tenor. The melody continues with eighth and quarter notes.

morn - ing ; Whose rays so bright, Hide the stars of night.

Piano accompaniment for the second vocal line. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords and eighth notes.

CHORUS.

SOPRANO.

Welcome the dawn-ing, welcome the dawn-ing Of this glo - rious morning; Whose

ALTO.

Welcome the dawn-ing, welcome the dawn-ing Of this glo - rious morning; Whose

TENOR.

Welcome the dawn-ing, welcome the dawn-ing Of this glo - rious morning; Whose

BASS.

Welcome the dawn-ing, welcome the dawn-ing Of this glo - rious morning; Whose

rays so bright, whose rays so bright, Hide the stars of night. With

rays so bright, whose rays so bright, Hide the stars of night.

rays so bright, whose rays so bright, Hide the stars of night.

rays so bright, whose rays so bright, Hide the stars of night.

joy - ful heart We see the night de - part ; With mer - ry lay

The first system features a vocal line on a treble clef staff with a key signature of one flat and a 4/4 time signature. The lyrics are "joy - ful heart We see the night de - part ; With mer - ry lay". Below the vocal line are three empty staves for piano accompaniment: a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs joined by a brace).

CHORUS.

Hail the com - ing day ; With joy - ful heart, with joy - ful heart We see the night de -
With joy - ful heart, with joy - ful heart We see the night de -
With joy - ful heart, with joy - ful heart We see the night de -
With joy - ful heart, with joy - ful heart We see the night de -

The chorus section consists of four vocal lines and a piano accompaniment. The first vocal line is on a treble clef staff, and the subsequent three are on bass clef staves. The lyrics are "Hail the com - ing day ; With joy - ful heart, with joy - ful heart We see the night de -" repeated for each line. The piano accompaniment is shown in a grand staff (treble and bass clefs joined by a brace) at the bottom of the system.

part; With mer - ry lay, with mer - ry lay We hail the com-ing day.

part; With mer - ry lay, with mer - ry lay We hail the com-ing day.

part; With mer - ry lay, with mer - ry lay We hail the com-ing day.

part; With mer - ry lay, with mer - ry lay We hail the com-ing day.

Hail, hail, hail, hail, hail, hail! Hail the com - ing

Hail, hail, hail, hail, hail, hail! Hail the com - ing

Hail, hail, hail, hail, hail, hail! Hail the com - ing

Hail, hail, hail, hail, hail, hail! Hail the com - ing

day! Hail, hail, hail, hail, hail, hail!

day! Hail, hail, hail, hail, hail, hail!

day! Hail, hail, hail, hail, hail, hail!

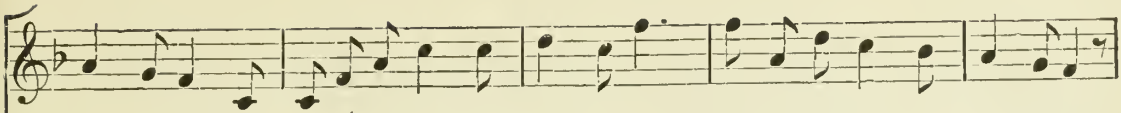
day! Hail, hail, hail, hail, hail, hail!

Hail the com-ing day!

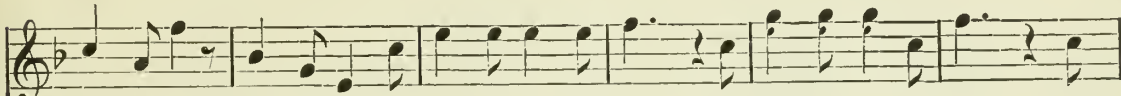
Hail the com-ing day!

Hail the com-ing day! { Thou wak-est to life the world be-low, Thou makest the grass and Thy beau - ty fills the heav'ns above, Thou singest to mor-tals

Hail the com-ing day!



flowers to grow; Soft is thy voice up - on the air; Sweet is thy breath, O morning fair.
 songs of love; Thy glo - ries spread o'er land and sea, What can compare, sweet morn, with thee.



Morn - ing bright, morn - ing fair, Thou com'st in beauty rare. Thou mak'st the mist to flee; The

PIANO AND VOICES.



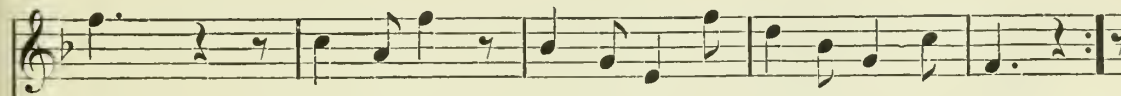
La la la la la la la la la la la la



shadows hide from thee, And with thy bright and gold - en ray, Thou driv'st the gloom a -



la la la la la la la la la la



way. Morn - ing bright, morn - ing fair, Thou com'st in beau - ty rare.



la la la la la la la la la la la

INTERLUDE.

8va

The first system of the interlude consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, marked with an 8va wavy line above it. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving lines.

8va

The second system continues the interlude with similar melodic and harmonic patterns in the treble and bass staves, maintaining the 8va marking above the treble staff.

8va

The third system of the interlude shows further development of the musical themes, with the 8va marking still present above the treble staff.

8va

The fourth system continues the interlude, with the 8va marking above the treble staff.

8va

The fifth and final system of the interlude concludes the piece, with the 8va marking above the treble staff.

Vivace.

SOPRANO.

Merry, merry, merry goes the summer day,

Out in the meadow rak-ing up the hay, O-ver in the pasture where the ber-ries grow,

CHORUS.

Down in the val-ley where the singing waters flow. Merry, mer-ry, mer-ry goes the summer day,

Merry, mer-ry, mer-ry goes the summer day,

Merry, mer-ry, mer-ry goes the summer day,

Merry, mer-ry, mer-ry goes the summer day,

Out in the mead-ow rak-ing up the hay, O-ver in the past-ure where the ber-ries grow,
 Out in the mead-ow rak-ing up the hay, O-ver in the past-ure where the ber-ries grow,
 Out in the mead-ow rak-ing up the hay, O-ver in the past-ure where the ber-ries grow,
 Out in the mead-ow rak-ing up the hay, O-ver in the past-ure where the ber-ries grow,

Down in the valley where the singing waters flow. Merry, merry, merry, merry, merry, merry, merry, merry,
 Down in the valley where the singing waters flow. Merry, merry, merry, merry, merry, merry, merry, merry,
 Down in the valley where the singing waters flow. Merry, merry, merry, merry, merry, merry, merry, merry,
 Down in the valley where the singing waters flow. Mer - ry, mer - ry,

Merry merry merry merry merry merry merry merry, Merry merry merry merry merry merry merry merry

Merry merry merry merry merry merry merry merry, Merry merry merry merry merry merry merry merry

Merry merry merry merry merry merry merry merry, Merry merry merry merry merry merry merry merry

Mer - ry mer - ry, Mer - ry mer - ry

goes the summer day. *pp* Mer-ry mer-ry mer-ry mer-ry mer-ry mer-ry mer-ry mer-ry,

goes the summer day. *pp* Mer-ry mer-ry mer-ry mer-ry mer-ry mer-ry mer-ry mer-ry,

goes the summer day. *pp* Mer-ry mer-ry mer-ry mer-ry mer-ry mer-ry mer-ry mer-ry,

goes the summer day. Mer - ry mer - ry,

Merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry

Merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry

Merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry

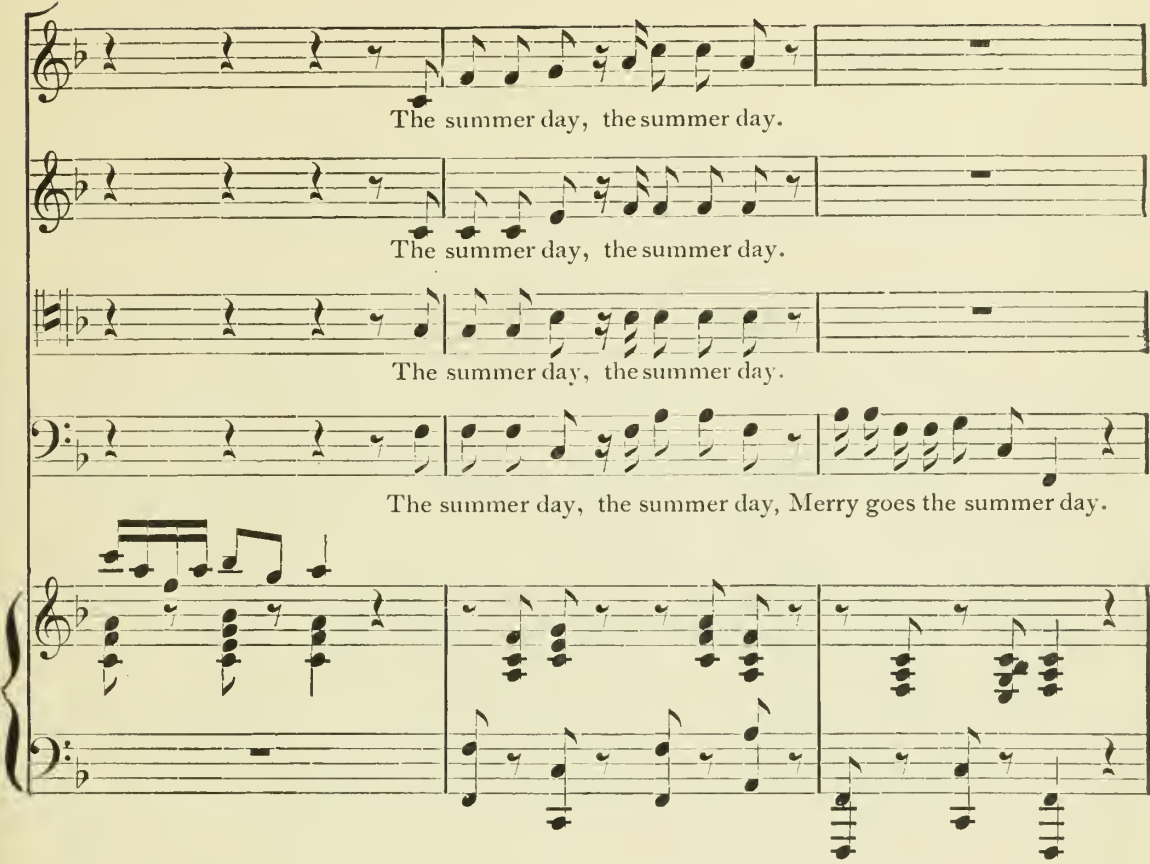
Mer - ry, mer - ry, mer - ry, mer - ry

goes the summer day, The summer day, the summer day.

goes the summer day, The summer day, the summer day.

goes the summer day, The summer day, the summer day.

goes the summer day, The summer day, the summer day, merry goes the summer day.



The summer day, the summer day.

The summer day, the summer day.

The summer day, the summer day.

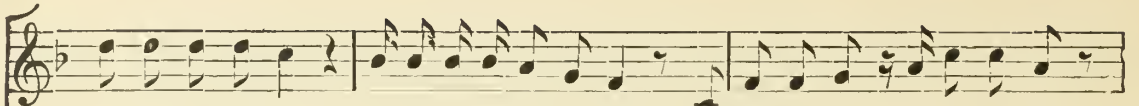
The summer day, the summer day, Merry goes the summer day.

Merry goes the summer day, When those we love are near, With

Merry goes the summer day, When those we love are near, With

Merry goes the summer day, When those we love are near, With

Merry goes the summer day, When those we love are near, With



laugh and song to cheer, Mer-ry goes the summer day. The summer day, the summer day,



laugh and song to cheer, Mer-ry goes the summer day. The summer day, the summer day,



laugh and song to cheer, Mer-ry goes the summer day. The summer day, the summer day,



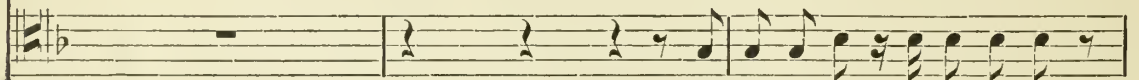
laugh and song to cheer, Mer-ry goes the summer day. The summer day, the summer day,



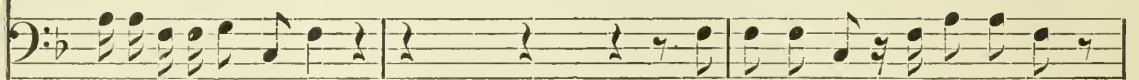
The summer day, the summer day,



The summer day, the summer day,

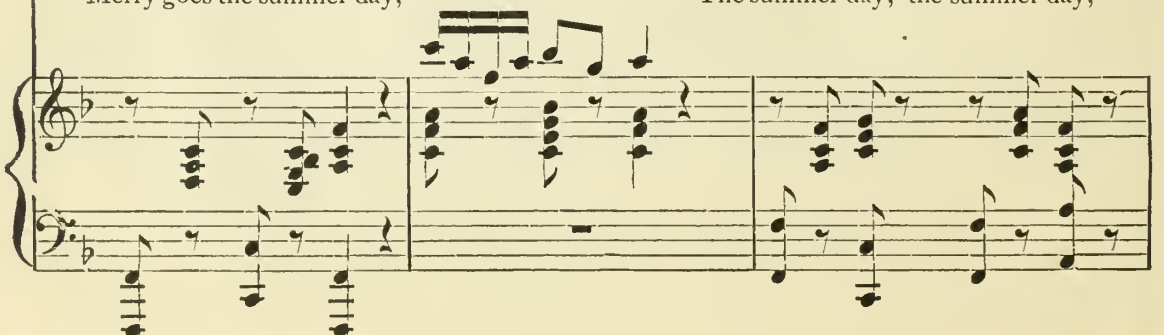


The summer day, the summer day,



Merry goes the summer day,

The summer day, the summer day,



Oh, the

Oh, the

Oh, the

Merry goes the summer day. Oh, the

summer days are jol-ly, Who can be melan-choly, When ev'-ry-thing is fair, And there's

summer days are jol-ly, Who can be melan-choly, When ev'-ry-thing is fair, And there's

summer days are jol-ly, Who can be melan-choly, When ev'-ry-thing is fair, And there's

summer days are jol-ly, Who can be melan-choly. When ev'-ry-thing is fair, And there's

mu - sic ev - ery - where. Babbling brooks and murm'ring trees, Sing - ing birds and hum - ming bees,

mu - sic ev - ery - where. Babbling brooks and murm'ring trees, Sing - ing birds and hum - ming bees,

mu - sic ev - ery - where. Babbling brooks and murm'ring trees, Sing - ing birds and hum - ming bees,

mu - sic ev - ery - where. Babbling brooks and murm'ring trees, Sing - ing birds and hum - ming bees,

Chirp - ing crickets, peep - ing frogs, Mewing cats and bark - ing dogs, Quack - ing ducks and cack - ling hens,

Quacking ducks and cackling hens,

Chirp - ing crickets, peep - ing frogs, Mewing cats and bark - ing dogs, Quack - ing ducks and cack ling hens,

Quacking ducks and cackling hens,

Grunting pigs in little pens, Neighing horses grand and fine, And the modest lowing kine. Oh, the

Grunting pigs in little pens, Neighing horses grand and fine, And the modest lowing kine. Oh, the

Grunting pigs in little pens, Neighing horses grand and fine, And the modest lowing kine. Oh, the

Grunting pigs in little pens, Neighing horses grand and fine, And the modest lowing kine. Oh, the

sum-mer days are jol - ly, Who can be mel - an - chol - ly? Oh,

sum-mer days are jol - ly, Who can be mel - an - chol - ly? Oh,

sum-mer days are jol - ly, Who can be mel - an - chol - ly? Oh,

sum-mer days are jol - ly, Who can be mel - an - chol - ly? Oh,

SOPRANO SOLO.

mf

Mer - ry mer - ry mer - ry goes the sum - mer day, Out in the mead - ow rak - ing up the hay,

p

O - ver in the pasture where the berries grow, Down in the val - ley where the singing waters flow.

CHORUS.

Mer - ry, mer - ry, mer - ry, goes the sum - mer day, Out in the mead - ow rak - ing up the hay,

Mer - ry, mer - ry, mer - ry, goes the sum - mer day, Out in the mead - ow rak - ing up the hay,

Mer - ry, mer - ry, mer - ry, goes the sum - mer day, Out in the mead - ow rak - ing up the hay,

Mer - ry, mer - ry, mer - ry, goes the sum - mer day. Out in the mead - ow rak - ing up the hay,

O - ver in the pasture where the berries grow, Down in the valley where the singing waters flow.

O - ver in the pasture where the berries grow, Down in the valley where the singing waters flow.

O - ver in the pastures where the berries grow, Down in the valley where the singing waters flow.

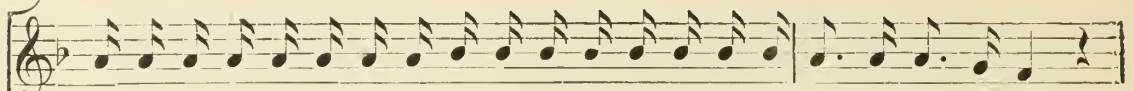
O - ver in the pastures where the berries grow, Down in the valley where the singing waters flow.

Merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry,

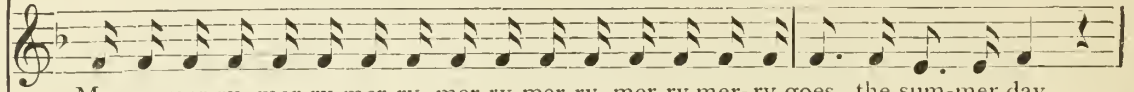
Merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry,

Merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry,

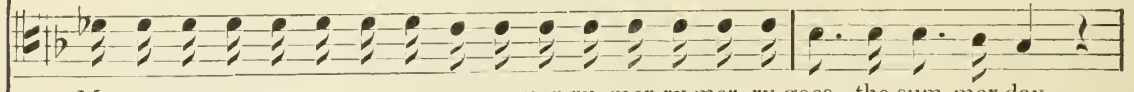
Mer - ry, mer - ry, mer - ry, mer - ry,



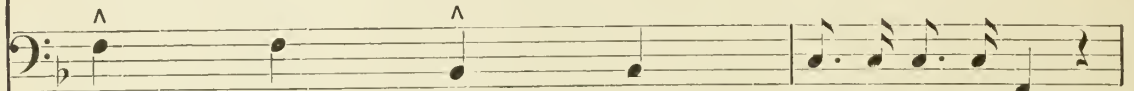
Mer-ry,mer-ry, mer-ry,mer-ry, mer-ry,mer-ry, mer-ry,mer-ry goes the sum-mer day.



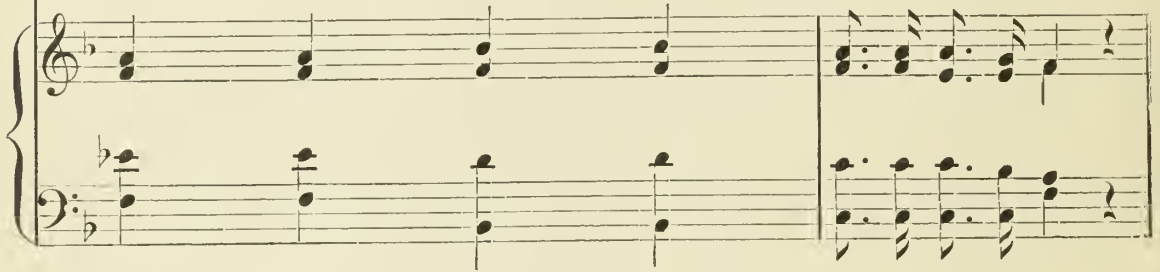
Mer-ry,mer-ry, mer-ry,mer-ry, mer-ry,mer-ry, mer-ry,mer-ry goes the sum-mer day.



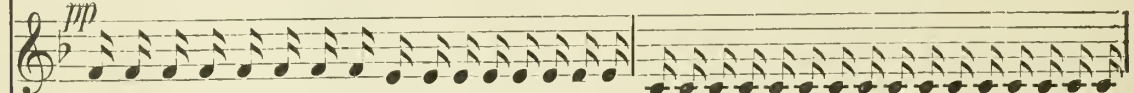
Mer-ry,mer-ry, mer-ry,mer-ry, mer-ry,mer-ry, mer-ry,mer-ry goes the sum-mer day.



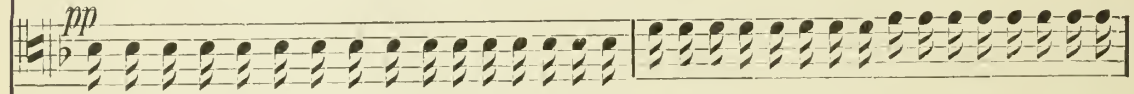
mer - ry, mer - ry, goes the sum-mer day.



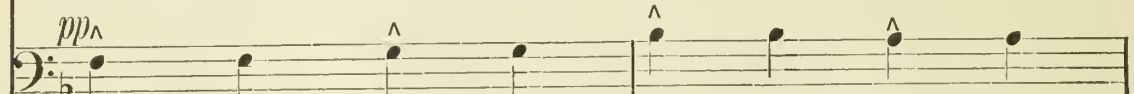
Merry,merry,merry,merry,merry,merry,merry,merry,Merry,merry,merry,merry,merry,merry,merry,merry,



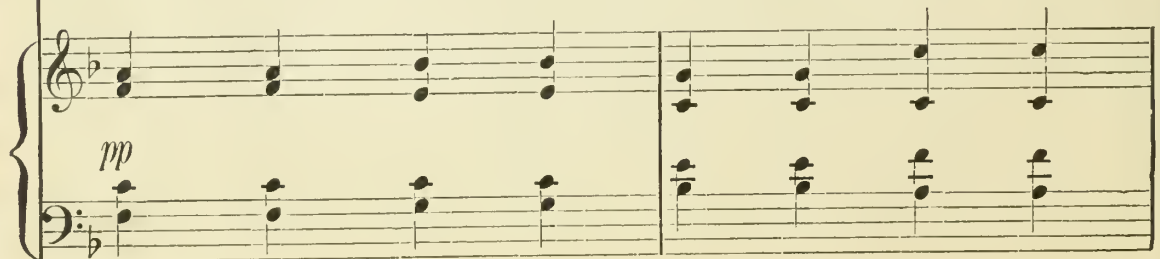
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Merry,merry,merry,merry,merry,merry,merry,merry,Merry,merry,merry,merry,merry,merry,merry,merry,



mer - ry, mer - ry, mer - ry, mer - ry,



Mer-ry,mer-ry,mer-ry, mer-ry, mer-ry, mer-ry, mer-ry,mer-ry Goes the summer day, The

Mer-ry, mer-ry, mer-ry, mer-ry,mer-ry, mer-ry,mer-ry, mer-ry Goes the summer day, The

Mer-ry, mer-ry, mer-ry, mer-ry,mer-ry,mer-ry,mer-ry, mer-ry Goes the summer day, The

Mer - ry, mer - ry Goes the summer day, The

summer day, the summer day, The

summer day, the summer day, The

summer day, the summer day, The

summer day, the summer day, Merry goes the summer day. The

summer day, the summer day.

summer day, the summer day.

summer day, the summer day.

summer day, the summer day, Merry goes the summer day.

Mer-ry,mer-ry,mer-ry,mer-ry goes the summer day. Mer-ry, mer-ry,

Mer-ry,mer-ry,mer-ry,mer-ry goes the summer day. Mer-ry, mer-ry,

Mer-ry,mer-ry,mer-ry,mer-ry goes the summer day. Mer-ry, mer-ry,

Mer-ry,mer-ry,mer-ry,mer-ry goes the summer day. Mer-ry, mer-ry,

merry, merry goes the sum - mer day, day.

merry, merry goes the sum - mer day, day.

merry, merry goes the sum - mer day, day.

merry, merry goes the sum - mer day, day.

1 2

1 2

MR. H. Now we'll have breakfast. Annie, will you wake up John?

an ordinary thunder storm, is n't going to wake up for a little singing.

ANNIE. I should think that singing would wake him up.

ANNIE. All right! I'll wake him up you may be sure.

MR. H. Oh, no! the boy that can sleep through a medium sized earthquake, or snore down

(*Exeunt all. Curtain falls.*)



SCENE II.

SCENE II. *Interior house. ANNIE knocking at JOHN'S chamber door, sings "The Morning Call."*

THE MORNING CALL.

1. The birds are sing-ing ev-'ry
 2. Come forth and breathe the fra-grant
 3. The cows are low-ing to be

where, Sweet mu - sic fills the morn-ing air; The
 air, All na - ture now is wondrous fair; The
 freed, The hors - es neigh-ing for their feed; There's

sun is peep-ing o'er the hill, But you are sleeping, sleeping
 dew - drops sparkle bright and clear, But you are sleeping, sleeping
 work that must be done to - day, But you would sleep the hours a -

still. *f* A - wake! a - wake! *ff*
 here. way. a - wake!

(Exit.)

(JOHN comes out with coat on arm, and shoes in hand; sings, Oh, Ho, Hum! During first interlude puts on coat, during second, shoes.)

OH, HO, HUM!

- 1. Oh, ho, hum! I
- 2. Oh, ho, hum!
- 3. Oh, ho, hum! Wish

Moderato.

mf

must be up and to the field; Oh, ho, hum! To drow - sy sleep no long - er yield. I'll
 Ear - ly to bed, and ear - ly to rise; Oh, ho, hum! Makes a man healthy and wealthy and wise. I've
 I could sleep a lit - tle more; Oh, ho, hum! This ear - ly ris - ing grieves me sore. I

don my clothes, and off I'll start, And to the field with merry heart; I'll wake the grove with
 tried that some, but fail to see A sin - gle cent or new i - dee; In fact I don't feel
 hard - ly close my eyes in sleep, When up the stairs that maid doth creep, And at my chamber

joy - ful lay, And whis - tle gloom - y care a - way.
 half so bright As when I sleep till broad day - light.
 door doth make, That hate - ful cry, "a - wake, a - wake!"

JOHN. Well, I guess I'll go and see what's going on in the dining-room. Wonder what they are going to have for breakfast! I know what I hope. If they don't have anything else, I hope they'll have pie. If there is anything I like, just adore, it is pie; blueberry, blackberry, cranberry, raspberry,

gooseberry, strawberry, huckle-berry, any berry under the heavens. When I go to college, the first thing I do, will be to join the Pi Eta society. I never fell in love but once. My first, only, and only to be love is pie. (*Sings, "There is one thing that I do like."*)

PIE.

Piano introduction for the song 'Pie'. It consists of two staves, treble and bass clef, in a 6/8 time signature with a key signature of one flat (B-flat). The melody is simple and rhythmic, with a steady eighth-note accompaniment in the bass.

Vocal melody for the song 'Pie'. It consists of a single treble clef staff in a 6/8 time signature with a key signature of one flat. The melody is simple and rhythmic, matching the piano introduction.

1. There is one thing that I do like, The truth I'll not de -
 2. Some love the gold, and night and day They lay their treas - ures
 3. And some there are who smoke and drink, But who can tell me
 4. Some love the lass with win - ning air, The bright be - witch - ing

Piano accompaniment for the song 'Pie'. It consists of two staves, treble and bass clef, in a 6/8 time signature with a key signature of one flat. The accompaniment features a steady eighth-note bass line and a treble line with chords and single notes.

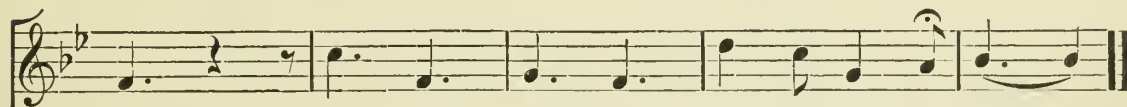
Vocal melody for the song 'Pie'. It consists of a single treble clef staff in a 6/8 time signature with a key signature of one flat. The melody is simple and rhythmic, matching the piano introduction.

ny; For I am al - ways hap - py quite, If I on - ly get my
 by; But I toil on in qui - et way, If I on - ly get my
 why? For bet - ter far than these, I think, Is a lit - tle whole - some
 eye; To such I'll glad - ly leave the fair, If they'll leave to me the

Piano accompaniment for the song 'Pie'. It consists of two staves, treble and bass clef, in a 6/8 time signature with a key signature of one flat. The accompaniment features a steady eighth-note bass line and a treble line with chords and single notes.



pie. O my! sweet pie! charm - ing lit - tle
 pie. O my! sweet pie! charm - ing lit - tle
 pie. O love! fond dove! e'er for thee I
 pie. O my! loved one! nev - er from me

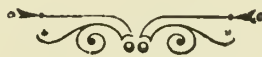


pie! Noth - ing in this world I prize so high!
 pie! I am hap - py on - ly when thou'rt nigh.
 sigh! Tell me, what is home with-out a pie?
 hide! Dear - er art thou than all else be - side.



(Spoken.) Now I'll go for it. Oh, ho, hum!

(Exit.)



SCENE III.

SCENE III. *Dining-room. Family at breakfast. JOHN enters and takes a seat at table.*

ALL. Good-morning, John!

MR. H. Are n't you a little behind?

JOHN. Yes, but I can catch up.

MR. H. Oh, no doubt about that!

MRS. H. Well, to what can I help you?

JOHN. I'd like a piece of pie.

MRS. H. (*aside*) That boy is a regular portable pastry closet; a patent, automatic, berry smasher. (*aloud*) But you don't want pie first, do you?

JOHN. I'd like it first, last, and all the way between.

MRS. H. Well, then, I'll cut you a piece if that is all you want.

JOHN. You needn't cut it, I can eat it all.

MRS. H. No doubt. But perhaps some one else might like a *small* piece.

JOHN. Oh, I forgot there was anybody else.

MR. H. A very common mistake. In the great world as in the little, we are continually forgetting that there is anybody else. In the great struggle for gold, for fame, for wisdom, aye! for heaven itself, men are too apt to forget there is anybody else. In the grand rush for the best seats, we forget the weak and the lame. In our eager desire for luxury and ease, we forget the famishing and struggling poor. In our victories we forget the prisoners of war. We forget oh, we forget there is anybody else.

MR. R. I never knew, Mr. Happyway, that you could make such eloquent speeches as you have this morning. Why don't you run for some office and not spend all your life in hard work on the farm?

MR. H. Well, there is just one reason why I do not. And that keeps a good many others back, too. It is a very good reason,

and were it not for that, I would try to run for representative this year. For, to tell the truth, I have some ambition to be a statesman.

MR. R. But pray, what is your reason?

MR. H. Why, simply this, I have nobody to vote for me.

MR. R. Nobody to vote for you! nobody to vote for you! Why, man, hire them, hire them. Put out your money; give oyster suppers; shake hands with everybody; button-hole men on the street, pat them on the shoulder just before election; walk arm in arm with the lowly; let prohibition speeches come out of your mouth, and whiskey cock-tails go in; smile, smile, smile on everybody. But don't think that in this speculative age you can get votes for nothing. I tell you, if you get office you must expect to pay for it. Men are elected nowadays by the two s's.

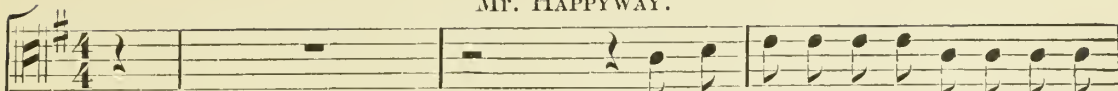
MR. H. By the two s's! What do you mean by that?

MR. R. Why, *stamps* and *smiles*. Both kinds of smiles too, the smile that plays around the mouth, and the one that runs into it.

MR. H. *Never*, NEVER will I go through that damning process for any or all the offices in the United States. I rather lie down to my final rest, wearied and worn out by hard toil, than worried out by vice. And when I enter that spirit land, I care not to hear the myriads cry, "here comes Senator H. from Massachusetts." I rather hear ringing through the courts of heaven, "WELCOME, HONEST FARMER." No, I'll not run for office, and if ever I get one it shall run for me. So I'll content myself to remain as long as I live one of the "Jolly Farmers."

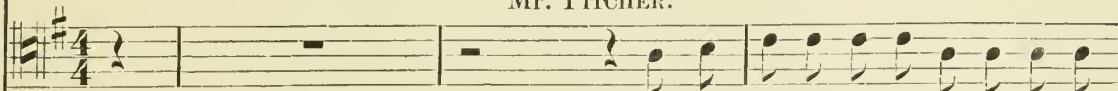
JOLLY FARMER BOYS.

Mr. HAPPYWAY.



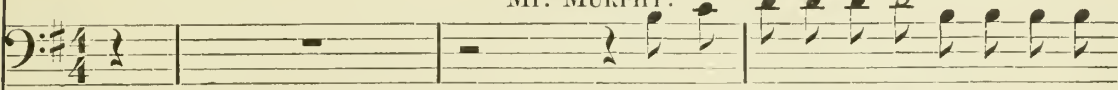
We are jol - ly, jol - ly, jol - ly, jol - ly,

Mr. PITCHER.



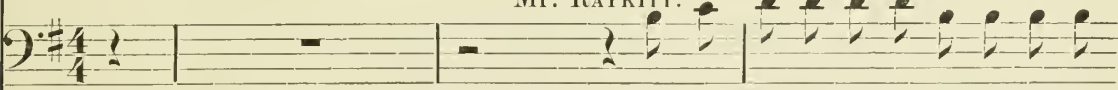
We are jol - ly, jol - ly, jol - ly, jol - ly,

Mr. MURPHY.

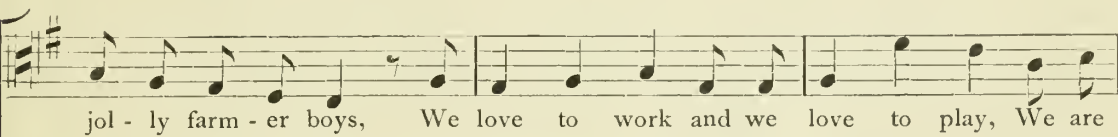


We are jol - ly, jol - ly, jol - ly, jol - ly,

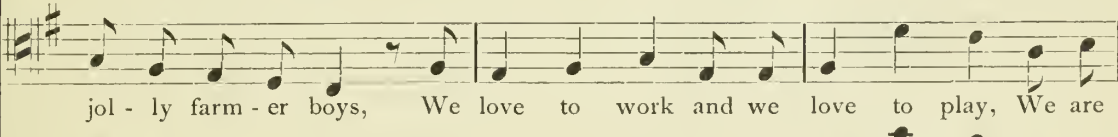
Mr. RAYKITT.



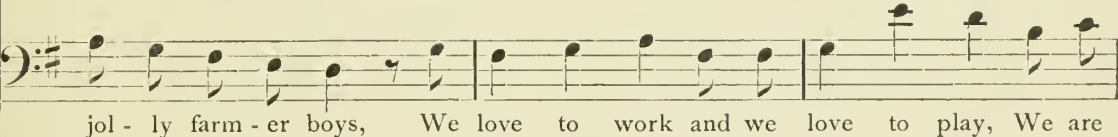
We are jol - ly, jol - ly, jol - ly, jol - ly,



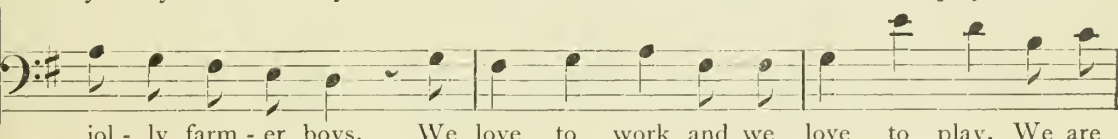
jol - ly farm - er boys, We love to work and we love to play, We are



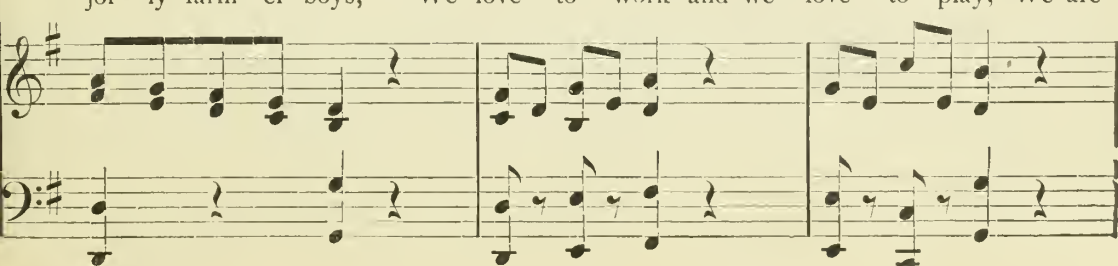
jol - ly farm - er boys, We love to work and we love to play, We are



jol - ly farm - er boys, We love to work and we love to play, We are



jol - ly farm - er boys, We love to work and we love to play, We are



jol - ly, jol - ly, jol - ly, jol - ly, jol - ly farm - er boys, We
 jol - ly, jol - ly, jol - ly, jol - ly, jol - ly farm - er boys, We
 jol - ly, jol - ly, jol - ly, jol - ly, jol - ly farm - er boys, We
 jol - ly, jol - ly, jol - ly, jol - ly, jol - ly farm - er boys, We

laugh and sing our care a - way. Ha, ha, ha, ha, ha, ha! Jolly from morn till night!
 laugh and sing our care a - way. Ha, ha, ha, ha, ha, ha! Jolly from morn till night!
 laugh and sing our care a - way. Ha, ha, ha, ha, ha, ha! Jolly from morn till night!
 laugh and sing our care a - way. Ha, ha, ha, ha, ha, ha! Jolly from morn till night!

SOLO.

Why not be glad and free, While the world is bright?

- 1. We
- 2. Our
- 3. We

Why not be glad and free, While the world is bright?

Why not be glad and free, While the world is bright?

Why not be glad and free, While the world is bright?

care not at all tho' we have but lit - tle wealth; We all have the rich - es of
pock - ets are small, yet our hearts we know are large; Our clothes may be plain, but no
act on the square, and we love our neigh - bor well; Ev - er read - y to share in his

sweet home joys. But we keep clean our hearts, and we have the best of health, And
tail - or an - noys By re - mind - ing us oft - en of that one lit - tle charge; And
cares or his joys. We stand by the truth and no gos - sip tales we tell, And

QUARTET.

that makes us jol - ly, jol - ly boys. We are jol - ly, jol - ly, jol - ly, jol - ly.

We are jol - ly, jol - ly, jol - ly, jol - ly,

We are jol - ly, jol - ly, jol - ly, jol - ly,

We are jol - ly, jol - ly, jol - ly, jol - ly,

The first system of the musical score includes four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment. The lyrics are: "that makes us jol - ly, jol - ly boys. We are jol - ly, jol - ly, jol - ly, jol - ly." The piano part features chords and a simple melodic line.

jol - ly farm - er boys, We love to work and we love to play, We are

jol - ly farm - er boys, We love to work and we love to play, We are

jol - ly farm - er boys, We love to work and we love to play, We are

jol - ly farm - er boys, We love to work and we love to play, We are

The second system of the musical score continues the quartet and piano accompaniment. The lyrics are: "jol - ly farm - er boys, We love to work and we love to play, We are". The piano part continues with chords and a simple melodic line.

First system of musical notation for 'Jolly Farmers'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: 'jol - ly, jol - ly, jol - ly, jol - ly, jol - ly farm - er boys. We'. The bottom staff is a piano accompaniment with a treble and bass clef.

Second system of musical notation for 'Jolly Farmers'. It consists of five staves. The top four staves are vocal parts with lyrics: 'laugh and sing our care a - way, Ha, ha, ha, ha, ha, ha!'. The bottom staff is a piano accompaniment with a treble and bass clef.

The musical score consists of five systems. The first four systems are for vocal parts: Soprano, Alto, Tenor, and Bass. Each system includes a treble or bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are: "Jol - ly from morn till night! Why not be glad and free, While the world is bright?". The piano accompaniment is shown in the fifth system, with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics "D.S." are written above the piano part at the end of the first and fifth systems.

MR. R. So you say you will content yourself to be one of the Jolly Farmers?

Well, then, content yourself to be a poor man as long as you live.

MR. H. No, I'll not. The unhappy are poor with millions. The contented are rich with poverty. Wealth does not consist alone in gold and land, fine houses and sparkling gems.

Character is worth more to a man than gold. A good name is the brightest jewel one can wear. And an honest face reflects more of the light of heaven than the many-faced diamond.

No, no, my friend, gold alone cannot make a man rich.

OH, THE DEPTHS OF THE RICHES OF LOVE.

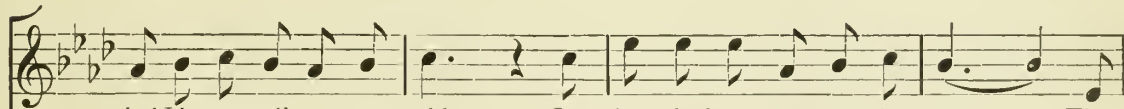
Mr. H.



1. Al-
2. A
3. 'Tis
4. Who

Moderato.

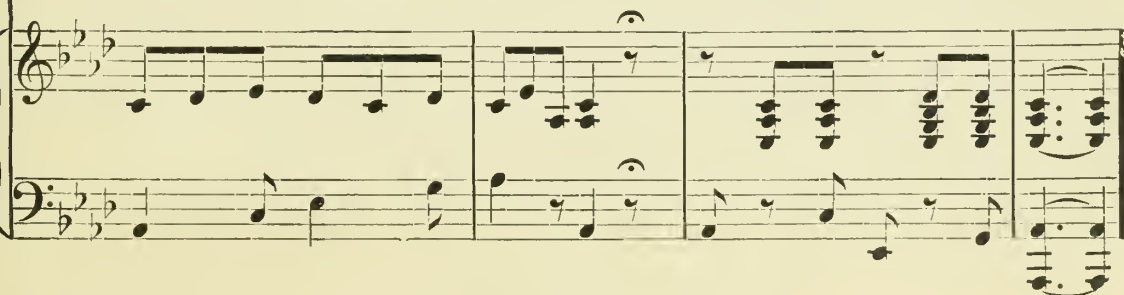
mf *rit.*



tho' I've not sil-ver or gold, Or jew-els from o-ver the sea, The
 man in his cab-in may live, And make in the world lit-tle show; His
 not the fine garments we wear; Nor yet the gold-deck'd "Four-in-hand;" Nor
 work with a heart true and bold, With pen, or with plow, or the hod, Will



treas-ures men eag-er-ly hold, I've rich-es far dear-er to me.
 life un-to low-ly toil give, And still be a he-ro, you know.
 all the proud ti-tles we bear, That make the true men of our land.
 prove to be gen-u-ine gold, When weigh'd in the bal-ance of God.



QUARTETTE.

1ST TENOR.



Oh, the depth of the rich - es of love, The depth that we nev - er can

2ND TENOR.



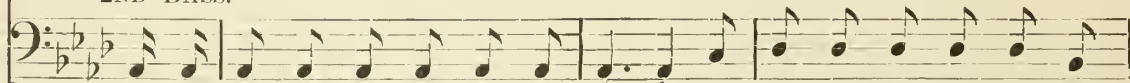
Oh, the depth of the rich - es of love, The depth that we nev - er can

1ST BASS.

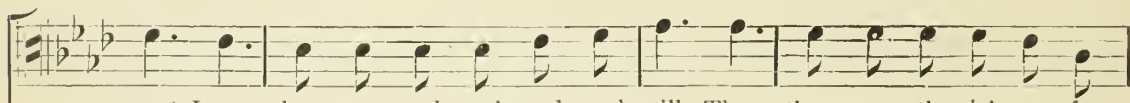


Oh, the depth of the rich - es of love, The depth that we nev - er can

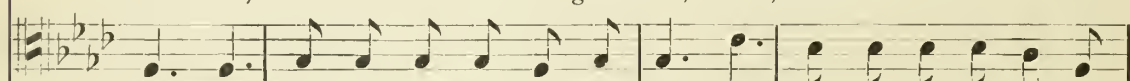
2ND BASS.



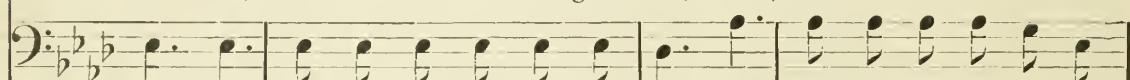
Oh, the depth of the rich - es of love, The depth that we nev - er can



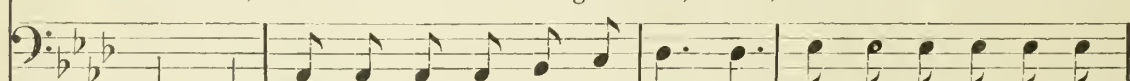
see! Love, hon - or and truth and good-will, These, these are the rich - es for



see! Love, hon - or and truth and good-will, These, these are the rich - es for



see! Love, hon - or and truth and good-will, These, these are the rich - es for



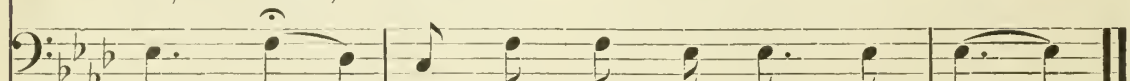
see! Love, hon - or and truth and good-will, These, these are the rich - es for



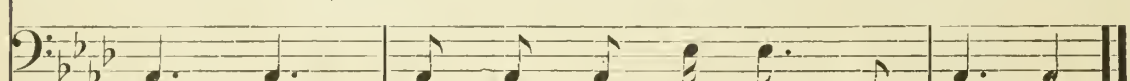
me; These, these are the rich - es for me.



me; These, these are the rich - es for me.



me; These, these are the rich - es for me.



me; These, these are the rich - es for me.

MR. H. (*to the men.*) Now we'll away to the field. MRS. H. (*to the women.*) And we'll to the kitchen.
(*Curtain.*)

(Enter, before the curtain, MESSRS. H., P., M. & R., each carrying a hoe.)

TO THE FIELD.

First system of piano introduction. Treble clef, bass clef, 4/4 time, key signature of two flats. Starts with a forte (f) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

MR. H.

MR. P.

Vocal line for Mr. H. and Mr. P. The melody is in the treble clef, with a key signature of two flats and a 4/4 time signature.

1. To the field, to the field we go, Where the corn and the pumpkins
2. Way o - ver there you'll see Just a nice lit - tle shad - y
3. Now we'll loi - ter no long-er by the way, For that corn must be hoed to -

Piano accompaniment for Mr. H. and Mr. P. Treble clef, bass clef, 4/4 time, key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef.

MR. M.

MR. R.

Vocal line for Mr. M. and Mr. R. The melody is in the treble clef, with a key signature of two flats and a 4/4 time signature.

grow, And the breezes so gen - tly blow, Thro' the live - long day we hoe.
tree, And if an - y one calls for me, Un - der that you'll sure - ly be.
day, So each one must do his part, Then shoulder your hoe and start.

Piano accompaniment for Mr. M. and Mr. R. Treble clef, bass clef, 4/4 time, key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef.

CHORUS.

1ST TENOR.

Musical notation for the 1st Tenor part, first system. The staff is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

We hoe, we hoe, Thro' the live-long day we hoe, we hoe, we

2ND TENOR.

Musical notation for the 2nd Tenor part, first system. The staff is in 4/4 time with a key signature of two flats. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

We hoe, we hoe, Thro' the live-long day we hoe, we hoe, we

1ST BASS.

Musical notation for the 1st Bass part, first system. The staff is in 4/4 time with a key signature of two flats. The melody begins with a quarter note G3, followed by a quarter rest, then a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

We hoe, we hoe, Thro' the live-long day we hoe, we hoe, we

2ND BASS.

Musical notation for the 2nd Bass part, first system. The staff is in 4/4 time with a key signature of two flats. The melody begins with a quarter note G3, followed by a quarter rest, then a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

We hoe, we hoe, Thro' the live-long day we hoe, we hoe, we

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is in 4/4 time with a key signature of two flats. The right hand plays chords and the left hand plays a simple bass line.

Musical notation for the 1st Tenor part, second system. The staff is in 4/4 time with a key signature of two flats. The melody begins with a quarter note G4, followed by a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. There are triplet markings over the notes G4, F4, and E4.

hoe. We hoe, we hoe, Thro' the live-long day we hoe, we hoe.

Musical notation for the 2nd Tenor part, second system. The staff is in 4/4 time with a key signature of two flats. The melody begins with a quarter note G4, followed by a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. There are triplet markings over the notes G4, F4, and E4.

hoe. We hoe, we hoe, Thro' the live-long day we hoe, we hoe.

Musical notation for the 1st Bass part, second system. The staff is in 4/4 time with a key signature of two flats. The melody begins with a quarter note G3, followed by a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

hoe. We hoe, we hoe, we hoe. Thro' the

Musical notation for the 2nd Bass part, second system. The staff is in 4/4 time with a key signature of two flats. The melody begins with a quarter note G3, followed by a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

hoe. We hoe, we hoe, we hoe.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music is in 4/4 time with a key signature of two flats. The right hand plays chords and the left hand plays a simple bass line.

We hoe, we hoe, we hoe, We
 We hoe, we hoe, Thro' the live-long day we hoe. We
 live - long day we hoe. We hoe, we hoe, We
 We hoe, we hoe, We

The first system of the musical score consists of five staves. The top staff is the vocal line with lyrics. The second and third staves are vocal parts. The fourth and fifth staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a mix of quarter, eighth, and triplet notes.

hoe, we hoe, we hoe, Thro' the live - long day we hoe. We
 hoe, we hoe, We
 hoe, we hoe, We
 hoe, we hoe, We

The second system of the musical score continues the piece with five staves. It follows the same structure as the first system, with a vocal line and piano accompaniment. The lyrics are repeated with variations in phrasing. The musical notation includes triplets and rests.

hoe, we hoe. We hoe, we hoe, we hoe, we hoe, we hoe.

hoe, we ho We hoe, we hoe, we hoe.

hoe, we hoe, We hoe, we hoe, we hoe.

hoe, we hoe, We hoe, we hoe, we hoe, we hoe.

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for grand piano with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are: 'hoe, we hoe. We hoe, we hoe, we hoe, we hoe, we hoe.' for the Soprano; 'hoe, we ho We hoe, we hoe, we hoe.' for the Alto; 'hoe, we hoe, We hoe, we hoe, we hoe.' for the Tenor; and 'hoe, we hoe, We hoe, we hoe, we hoe, we hoe.' for the Bass.

(*Exeunt gents. followed by Mrs. H. with broom, MISS SCRUBBER with mop, MISS DUSTIN with dust-pan and brush, MISS BAKER with rolling-pin.*)

TO THE KITCHEN.

Allegretto.

f

The musical score for 'To the Kitchen' is a piano piece in common time (C) with a key signature of three flats (B-flat, E-flat, A-flat). It is marked 'Allegretto' and 'f' (forte). The score is written for grand piano with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of four measures.

MRS. A.

1. To the kitch - en we now must
2. I'll sweep where the dirt is
3. No nice shad - y tree is

Miss S.

Miss D.

go, Where there's plen - ty of work, you know, And nev - er a
 seen, I'll wash up the floors so clean, i'll keep things so
 there, No soft, eas - y, loung ing chair, No qui - et and

Miss B.

place in our band, For a sin - gle i - dle hand.
 ti - dy and neat, I'll bake things nice to eat.
 cool re - treat; But a hun - dred de-grees of heat.

1ST SOPRANO.
We go, we go to the kitchen, the kitchen, we go, we go, We

2ND SOPRANO.
We go, we go to the kitchen, the kitchen, we go, we go, We

1ST ALTO.
We go, we go to the kitchen, the kitchen, we go, we go, We

2ND ALTO.
We go, we go to the kitchen, the kitchen, we go, we go, We

mf

go, we go to the kitchen, the kitch-en, we go, we go,

go, we go to the kitchen, the kitch-en, we go, we go, To th

go, we go, we go,

go, we go, we go,

mf

JOLLY FARMERS.

We go, we go, we go, To the kitchen, the kitchen we go, We go, we go, we go,
 kitchen, the kitchen we go, We go, we go, We go, we go, To the
 We go, we go, We go, we go,
 We go, we go, We go, we go,

We go, we go, We go, we go, we go, we go, we go.
 kitchen, the kitchen, we go, We go, we go, We go, we go, we go.
 We go, we go, We go, we go, we go.
 We go, we go, We go, we go, we go, we go, we go.

(Excant.)

(Enter JOHNNIE.)

TO THE PASTURE.

JOHNNIE.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest for four measures, then enters with the lyrics "To the pasture I've driven the". The piano accompaniment consists of a treble and bass clef with a 6/8 time signature. The key signature has three flats (B-flat, E-flat, A-flat). A dynamic marking of *p* (piano) is placed above the piano part in the fourth measure.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "cow, And giv-en the hor-ses their drink; But what there is to do now, I". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

The third system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "real - ly can - not think. 'T is the hour for which I sigh, I rath - er think I". The piano accompaniment ends with a final chord in the bass clef.

will Go down to the brook-let and try my pis - ca - to - rial

skill. Lit - tle trout, pret - ty trout, Dart - ing round so sly. . .

Speckled skin, yel-low fin, Mind that lit - tle fly, Mind that lit - tle fly. . .

A VOICE FROM BEHIND THE CURTAIN. Johnnie, wood! Bring some wood and water!

SECOND VOICE. Johnnie, potatoes! Be as quick as you can!

JOHNNIE. (*Impatiently.*) O, yes! Johnnie, wood! and Johnnie, water! and Johnnie, potatoes! I hear these words ringing in my ears so much that I forget my own name!

I wrote a letter the other day to a friend of mine, a young lady, and closed it with, Yours truly, Johnnie Potatoes.

JOLLY FARMERS

I got an answer this morning. All she wrote was, "Small potatoes."

I like brevity in anything except a banana or stick of candy; but it seems to me that is rather brief brevity.

If she had said sweet potatoes, I could stand the brevity.

A VOICE FROM BEHIND THE CURTAIN. "Come, Johnnie, potatoes! Quick as you can!"

JOHNNIE. I wish there was a *hot* potato in her mouth.

PUMP, PUMP, PUMP and CHOP, CHOP, CHOP.

JOHNNIE.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The vocal line begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The piano accompaniment starts with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

If you
Now if
To the
If you

Moderato.

The second system continues the musical piece. The vocal line has lyrics underneath. The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

think the life of the farm - er boy Is mer-ry as mer-ry can be; If you
there is ev - er a time for fun, For which I have made ev'ry plan; There is
barn oft-times I will steal a - way, To some qui-et cor-ner will climb; There I
think these days are so ve - ry good, With nothing to do but to chore; Then go,

The third system continues the musical piece. The vocal line has lyrics underneath. The piano accompaniment continues with the same rhythmic pattern.

think no vex - ing cares an-noy, Just try it your - self and see. Oh, it's
al-ways something that must be done, And Johnnie, be quick as you can. Oh, it's
take a nap on the new - mown hay, And wait for the din - ner time. But it's
pump the wa-ter and chop the wood, And think you're a boy once more. For it's

pump, pump,pump,and chop, chop,chop, Run hith-er and thither and yon, Now

John-nie do this, and Johnnie do that, 'Till I'm ter-ri-bly wea-ry and wan.

(Exit.)

I'D RATHER DO ANYTHING.

(Enter CHARLIE and ELLA on way to school.)

ELLA. CHARLIE. ELLA.

I wish mamma would let us stay A-way from that old school to-day, Where
That old a-rith-me-tic I hate, And grammar I a-bom-i-nate; Ge-
Now there's the bell, ding-dong, ding-dong; O no, it says go 'long, go 'long; And

CHARLIE. ELLA.

we can nev-er move nor smile, But stud-y, stud-y all the while. I'd
og-ra-phy I don't admire, I'd like to thro-v it in the fire. I'd
if we're late, you know there'll be, A jol-ly time for you and me. I'd

CHARLIE. DUET.

rath-er play doll, I'd rath-er bat ball, I'd rath-er do any-thing un-der the sun, Than
rath-er wash dishes, I'd rath-er catch fishes, I'd rath-er do any-thing un-der the sun, Than
rath-er mend tears, I'd rath-er set snares, I'd rath-er do any-thing un-der the sun, Than

go to that school where we can t have fun, I'd rath-er do a-ny-thing un-der the sun, Than

go to that school where we can't have fun.

Spoken impatiently.

After first stanza.

CHARLIE.

ELLA.

1. Study your lesson. 2. Stop your laughing
3. Sit up erect. 4. Face this way.

After second stanza.

1. Stop that whispering. 2. Go to your seat.
3. Keep your feet still. 4. Put up that slate.

After third stanza.

1. Close that book 2. Step this way.
3. Speak up louder. 4. *Louder* I say.

O dear! I'd rath-er do a-ny-thing un-der the sun Than

go to that school where we can't have fun. I'd rath-er do a-ny-thing

un-der the sun than go to that school where we can't have fun.

(*Curtain falls.*)

SCENE IV.

MR. HAPPYWAY'S sitting-room. The family, servants, and neighbors gathered for a social evening.

(When the curtain rises, all are applauding.)

FIRST SPEAKER. Come, Pat, you must sing that again.

SEVERAL VOICES. Yes, yes, we must have that again.

PAT. But I'll not sing it again anyway.

FIRST SPEAKER. O, yes! encore, encore, you know.

PAT. I don't care for your anchors, anchors. I would n't sing it again for five-hundred anchors.

I went to a grand concert in the city, the other night. They said the biggest singer iver in Ameriky would sing.

FIRST SPEAKER. Well, Pat, how did he look and how did he sing?

PAT. Hould on till I tell ye.

He just strutted on the stage like a young rooster, and he began to bellow like a mad bull.

Then a little paycock of a Miss behind me, said to a dude of a chap at her side; "Are n't his low notes illegant!"

"Low notes," says I, "then may we niver hear his loud ones."

But he kept on growing madder and madder, till he roared like a hungry lion at the smell of mate."

And the lady behind said: "Oh, how grand his *forte* passages are!"

"*Forty passages*," says I, "then the Divil take the other thirty nine, for we don't want them."

Then he took up a different style, and

everybody listened with eyes, ears, and mouth. His voice trembled as if he had the ague. And the little paycock said to the dude: "How much soul he does put into his singing."

"*Sole*," says I, "I should say he was the *sole* proprietor of the whole business."

FIRST SPEAKER. How did the audience appreciate it?

PAT. Hould on till I tell ye! But you should have heard his last tone. It was shaped jist like a beer barrel, small at both ends and big in the middle.

And the lady said: "What a perfectly artistic swell."

"You are right this time," says I, "He 's the most perfect swell I iver saw."

Then he began backing and bowing and scraping off the stage.

The audience began to clap hands, stamp feet, and whistle and scrame like mad men.

And what do you think that man did? He jist came right back and sang the same thing through again, and spiled everything that he didn't spile the first time, and that was n't much aither.

Then I said to myself, says I, "Mr. Murphy," says I, "don't iver sing the same song to the same audience the same night twice."

And I niver will, and that 's the end on 't.

FIRST SPEAKER. Well, then, give us something else, we don't care what, only sing.

PAT. All right! I'll sing another, and a true one too.

A SWATE LITTLE B'Y.



I once knew a lass, her name it was Kate, Fal de lal lal de lal li-do, I
 Now Kate loud-ly cried, while I did but glide, Fal de lal lal de lal li-do, A
 Her fa-ther, so cruel, to Ka-tie oft said, Fal de lal lal de lal li-do, That
 And when me young lad, jist like his old dad, Fal de lal lal de lal li-do, Some

met her one ave, we tar-ried so late, Fal de lal lal de lal li-do, That her
 way from that gent on cru-el-ty bent, Fal de lal lal de lal li-do, And 't was
 mane Pat-rick Murphy ye niv-er shall wed, Fal de lal lal de lal li-do, But
 aven-ing will start to win a swate-heart, Fal de lal lal de lal li-do, I

fath-er came out with a shil-la-ly a-bout As big as a gintleman's cane; And he
 mon-y a day e'er I ven-tured that way, For fear of his ter-ri-ble wrath; But
 swate bil-let-doux, and sly in-ter-views, Jist bate the old gint as you see; For the
 hope he may find a lass to his mind, And a un-ion of hearts there may be; Then if

hit me a whack right o-ver the back, And I thought it was bro-ken in twain.
 love from the heart will nev-er de-part, Tho' rug-ged and rough be its path.
 joy of me life is that Ka-tie's me wife, With a swate lit-tle b'y on me knee.
 heav-en deem best may he quickly be blest, With a swate lit-tle b'y on his knee.

Mr. P. Well done! You're a good b'y,
 Pat.

Mr. MURPHY. Now we want a Yankee song.
 Come, Mose, it is your turn.

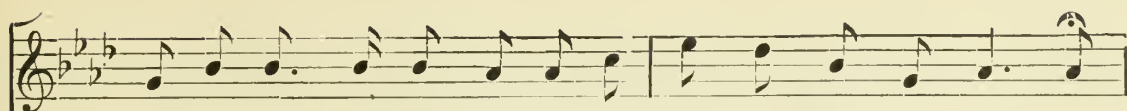
mf

MOSE PITCHER.

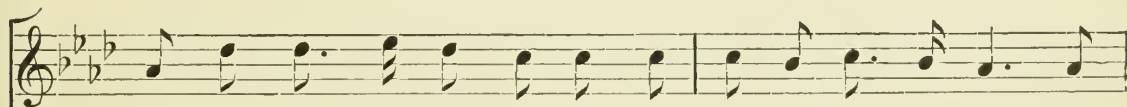
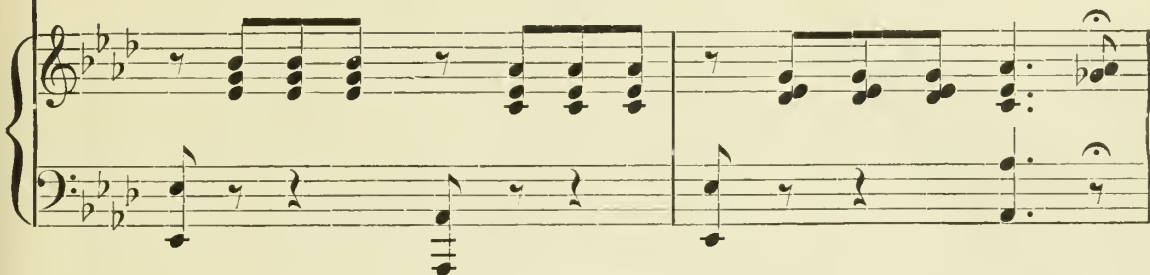
1. A joy - ial Yank-ee just be - low, Keeps a Nine - ty-nine-cent store ; And
 2. This Yankee fell in love one day, But then he's not to blame, For
 3. But years pass'd on in qui - et bliss And she had ans-wer'd yea, So

- should you pass a - long that way, Just step with - in the door. There's
 were you in his place, no doubt, You'd do the ver - y same. And
 to the par - son's house they went, One pleasant au-tumn day. And

- earth - ern ware, and pew - ter ware, And gold and sil - ver too ; With
 oft he goes to see his fair, Well, near - ly ev - 'ry day ; And
 as they stood there hand in hand, The hap-piest hour of life, The



wood - en ware and leath - ern ware, And glass of ev - 'ry hue. There 's
bears such pre - sents that I 'm sure, She ne'er could an - swer nay. And
Par - son said with sol - emn voice, "You now are man and wife." Then



pot - ter - y and crock - er - y, And ev - 'ry kind of dish; Per -
as she views them o'er and o'er, With anx - ious lov - ing eye; Some
quick the bride - groom from his purse, Drew forth the mar - riage fee, And



fum - er - y and cut - ler - y, Or a - ny - thing you wish, And
how, some - where, ah ! strange to say, She 's al - ways quick to spy, Some
placed it in the Par - son 's hand, And glad of heart was he. Oh,



ev' - ry - thing is gen - u - ine, For naught with him is trash. And
faint - ly writ - ten pri - vate mark, Some se - cret scratch or sign, Which
how he wished that each young man, Some pret - ty lass would wed. But

you can pur - chase an - y one, For nine - ty - nine - cents cash.
close - ly viewed is sure to prove, A lit - tle nine - ty - nine.
when he coun - ted up the coin, These are the words he said:

CHORUS. (*Male voices or mixed.*)

FIRST TENOR.

Nine-ty-nine, nine-ty-nine, Neith - er more or less.

SECOND TENOR.

Nine-ty-nine, nine-ty-nine,

FIRST BASS.

Nine-ty-nine, nine ty-nine,

SECOND BASS.

Nine-ty-nine, nine-ty-nine,

Nine-ty-nine, nine-ty-nine,

Cheap enough, cheap enough,

For a thing so fair, And a
 For a thing so fair, And a
 For a thing so fair, And a
 This I must confess, For a thing so fair, And a

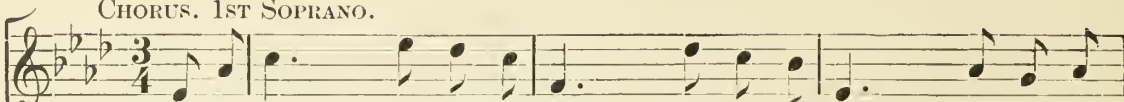
treas - ure rare, Nine-ty - nine, nine - ty - nine - cents.
 treas - ure rare, Nine-ty - nine, nine - ty - nine - cents.
 treas - ure rare, Nine-ty - nine, nine - ty - nine - cents.
 treas - ure rare, Nine-ty - nine, nine - ty - nine - cents.

MR. H. We've had the song for the "Swate Little B'y" and the song for the "Nine-ty-nine-cents," two precious things to be

sure. But now let us have a rousing chorus for the "Dear Old Home."

DEAR OLD HOME.

CHORUS. 1ST SOPRANO.



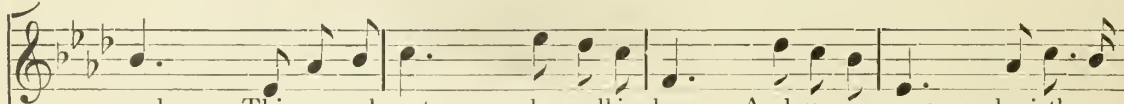
1. Light and hap - py are our hearts, As we at even - ing gatl - er
 2. Swift-ly glide the hours of life, Then let us use each mo ment
 3. Dear old home, wher-e'er thou art, In ca - bin rude, or pal ace

2ND SOPRANO AND ALTO.



la, la, la, la, la, la, la, la, la,

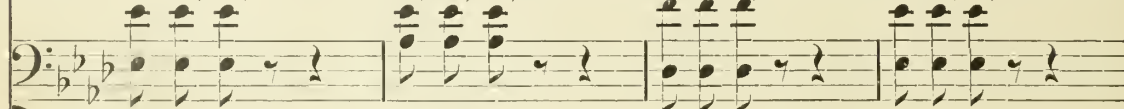
TENOR AND BASS.



round This sa-cred spot where all is love, And merry songs and mirth a-
 well, Nor fill them up with bit-ter strife, But e'er in love and friendship
 gay, Sa-cred art thou to ev'-ry heart, Thy mem'ry ne'er can fade a



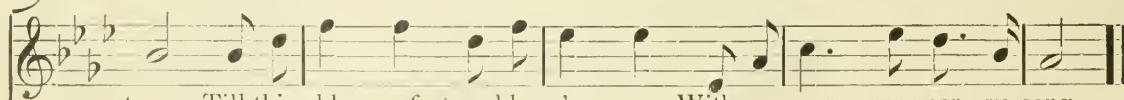
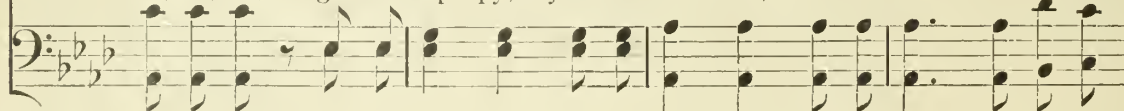
la, la, la, la, la, la, la, la, la,

*con anima.*

bound. Light and hap - py, join the cho - rus; Raise the cheer - ful voice and
 dwell. way.



la, la, la, Light and hap - py, join the cho - rus; Raise the cheer-ful voice and



strong, Till this old roof trembles o'er us, With our mer - ry, mer - ry song.



strong, Till this old roof trembles o'er us, With our mer - ry, mer - ry song.



MRS. H. Now little May, don't you think it is about time for the Dustman to come along?

MAY. O no, mamma! There is no dust in my

eyes yet. I'm not sleepy, but I can't wink so fast as I could this morning.

MRS. H. I guess you had better say your prayer and shut up the little peepers for to-night.

(*Little May kneels at her mother's side, and sings*)

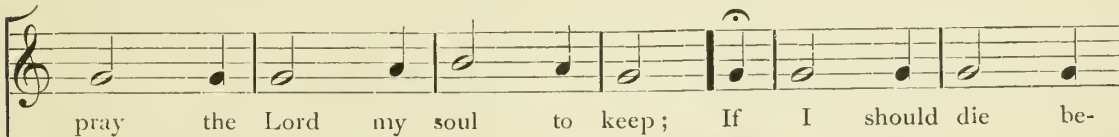
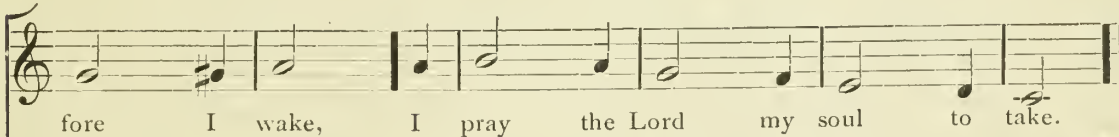
NOW I LAY ME DOWN TO SLEEP.

Slowly and softly.



Andantino.

pp

MR. H. "Now I lay me down to sleep" — A little child's prayer, but somehow it touches my heart more than the great and eloquent prayers, so called. "My soul to *keep*," "My soul to *take*." That's the whole of it — life and death.

"My soul to *keep*, my soul to *take*." My mother taught me that prayer when I was a little child, and it is a sacred thing to me now, and never fails to touch my heart and

awaken a train of serious thoughts whenever I hear it.

Kneeling at her side, with her hand upon my head, I used to say that little prayer. Then with a good-night kiss I would lay me down to sleep.

Many years have passed since then, but I am not too old a child to pray "My soul to *keep*," "My soul to *take*."

Well, good-night.

GOOD-NIGHT.

Piano introduction in 4/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

CONTRALTO.

Si - lent night steals o'er the land, Hast - 'ning to the west,

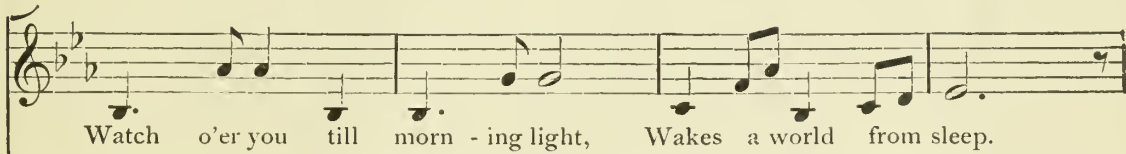
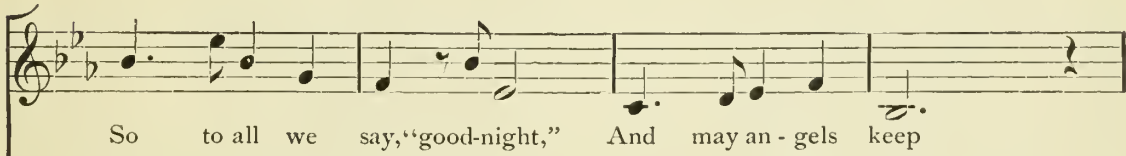
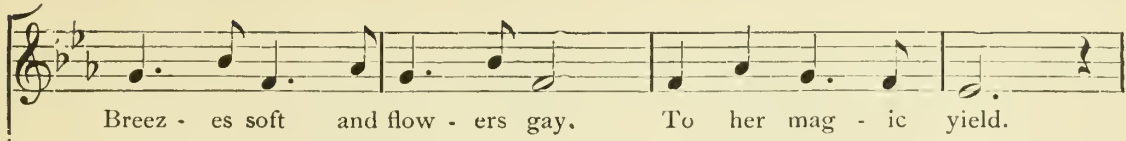
The vocal line is in a contralto range. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

And a world at her command, Si - lent, sinks to rest.

The piano accompaniment features a more active right hand with chords and a steady bass line.

Birds that sang a mer - ry lay, Cat - tle in the field,

The piano accompaniment continues with chords in the right hand and a bass line in the left hand.



Good-night, good-night to ev - 'ry one, Sweet dreams, sweet dreams to all. Good -

Good-night, good-night to ev - 'ry one, Sweet dreams, sweet dreams to all. Good -

Good-night, good-night to ev - 'ry one, Sweet dreams, sweet dreams to all. Good -

Good-night, good-night to ev - 'ry one, Sweet dreams, sweet dreams to all. Good -

This system contains four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The piano part consists of two staves (treble and bass clef) with chords and moving lines.

night, good-night to ev - 'ry one, Sweet dreams, sweet dreams to all.

night, good-night to ev - 'ry one, Sweet dreams, sweet dreams to all.

night, good-night to ev - 'ry one, Sweet dreams, sweet dreams to all. Good -

night, good-night to ev - 'ry one, Sweet dreams, sweet dreams to all.

This system continues the musical score with four staves: three vocal staves and one piano accompaniment staff. The piano part continues with chords and moving lines.

sweet dreams, sweet dreams, Good-night, sweet dreams to all.

sweet dreams, sweet dreams, Good-night, sweet dreams to all.

night, good-night, Good - night, sweet dreams to all. Good -

night, good-night, Good - night, sweet dreams to all. Good -

Sweet dreams, sweet dreams, good-night, sweet dreams to all. Good

Sweet dreams, sweet dreams, good-night sweet dreams to all.

night, good-night, good-night, sweet dreams to all.

night, good-night, good-night, sweet dreams to all.

night, sweet dreams to all. Good-night, sweet dreams to all, .

Good-night, good-night, good-night, Good-

Good-night, good-night, good-night, Good-

Good-night, good-night, good-night, Good-

Good-night, sweet dreams to all.

night, good-night, good-night, Good-night, good-night, good-night,

night, good-night, good-night, Good-night, good-night, good-night, Good-

night, good-night, good-night, Good-night, good-night, good-night, Good-

sweet dreams, sweet dreams, Good - night, sweet dreams to all,
 sweet dreams, sweet dreams, Good - night, sweet dreams to all,
 night, good-night, Good-night, sweet dreams to all, good-
 night, good-night, Good-night, sweet dreams to all, good-

rit. *a tempo.*
 sweet dreams, sweet dreams, good-night, sweet dreams to all, good-night,
 sweet dreams, sweet dreams, good-night, sweet dreams to all, sweet dreams
 night, good-night, good-night, sweet dreams to all, good-
 night, good-night, good night, sweet dreams to all,

Good-night to all, good-night to all, good-night to
 Good-night to all, good-night to all, good-night to
 night, Good-night to all, good-night to all, good-night to
 sweet dreams, Good-night to all, good-night to all, good-night to

ff

all, Good-night to all, good-night to all, good-night, good - night.
 all, Good-night to all, good-night to all, good-night, good - night.
 all, Good-night to all, good-night to all, good-night, good - night.
 all, Good-night to all, good-night to all, good-night, good - night.

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